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MOONRISE, WINTER

COURTESY OF THE MONTROSS GALLERY

HORATIO WALKER

THE THIRD ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT

BY MAUD HOWE

THE third Newport exhibition, which opened on the 20th of July and continued for eleven days, proved of even greater interest than the two earlier ones. So high an average of excellence as that found in the one hundred and twenty-six works by contemporary American painters is very rare in any country. In character, the exhibition was eclectic, including paintings by the older artists who have "arrived," and won many honors all over the United States and in Europe as well; and the work of the younger men and women who are pressing forward with the new ideas and methods. It was an eminently sane collection, with no "freak" pictures or sensational canvases painted merely to create an impres-

sion at an exhibition. The work was all of a serious character and well suited for the ends of education and culture, which the Association has kept in view.

To those familiar with the recent exhibitions many old friends are recognized. Mr. Thomas Dewing's "Lady with the Lute" retained its perennial charm and subtle quality in this new surrounding. In meeting our favorites in the world of pictures something often happens which is parallel to meeting with old friends. A decade, a score of years, make strange changes, and faces that have enthralled us we look upon in amazement. Where is all the witchery we once felt? Is the change in us, or in the picture, that we no longer thrill in response to its appeal?



TENEMENT MOTHER

MARIE DANFORTH PAGE

There is a keen disappointment at finding that the pictures we once loved have grown to look old-fashioned and out of date. The "Lady with the Lute" is not among these pictures of an hour, and the visitor who was heard to say: "This is the only one here that will be admired a hundred years from now as it is today," was right up to a certain point. We feel quite sure that the "Lady with the Lute's" charm will remain as long as the canvas holds together, but we can not feel sure about the newer work of the newer painters, because we do not know them so well.

Birge Harrison was seen at Newport at his very best. Two pictures, "Moonrise in Charleston Harbor" and "The Red Mill at Cos-Cob," occupied distinguished positions. The mill picture is one of those interesting efforts of the artist to interpret poetically what must usually appear a prosaic subject. The magic of his brush conquers the difficulty, and what to the untrained eye might look merely like a gaunt factory with a tall

chimney standing by the river bank, the artist has seen and interpreted as a thing of beauty.

Jonas Lie had two canvases, of which "On the Seine" struck a modern note most effectively. One span of a mighty bridge crossed the picture, beneath was the great river in its best holiday dress of azure, above, the traffic of Paris, men and women, motors and wagons. The two mighty currents harmonized well with each other, the stream of human life and that of the noble river. Charles W. Hawthorne's small canvas of the "Apple Boy" was more frankly human than some of his characters, and had thus an element of popularity with the laity that some of his more characteristic canvases have lacked.

In marines, this exhibition proved very rich. Alexander Harrison sent a characteristic and well-known picture called "Haze," with a full moon rising in a tender sky, and "Low Tide"—sand dunes—with a tide river stealing seaward.



MY LAMB

LILLA CABOT PERRY

This might have been painted in Newport; the color of the sand, of the water, of the sky, were all dearly familiar to those whose feet know the "feel" of the sand of the Newport beaches. Frederick J. Waugh had two sea pictures of a splendid sincerity: "North Atlantic," where the seas run mountain high, and "The Great White Surf," where the

and sky, with one breaking wave painted with a master's touch. Ernest Lawson was at his very best in the picture called "Breaking up of Winter," a study of melting snows and ice, a bare February landscape, with a little river on which drift two old boats. The harmonious color scheme of greens and whites, and the atmospheric effects were very close to



DANTE IN EXILE. BY JOHN ELLIOTT

ocean is beaten into foam against the rocks. Helena Sturtevant's "Rocky Headland" was a vivid transcript of Newport's rocks and sea. This picture was painted with a frankness and boldness that made it notable in a collection where many of the canvases were famous, and nearly all of a high standard of excellence. Alice deHaas' "Summer Seas" was a small, very lovely picture, a white yacht floating between pale sapphire sea

nature. Mr. Lawson's work is still in the growing stage, and has a peculiar attraction for those picture lovers of catholic tastes, who, while holding fast to old sympathies, are ever reaching out for new friendships. Horatio Walker showed his "Moonrise, Winter," a favorite picture wherever it is seen. The old horse drawing the wood sled over the snowy ground, under the tender light of the new risen moon, the bare trees, and the sense

of glowing quiet of the gloaming, make this a restful picture, and one that must be good to live with.

In portraits, real and fanciful, there was a good variety. Mr. Tarbell's "Lady in Blue" had the same mellow quality of this artist's more recent work. Joseph DeCamp's "Pink Feather" had already attracted much attention. The painting of the fresh girl face underneath the brown veil is a *tour de force*. Mr. Benson's "Elizabeth" made a good pendant and was a most admirable example of Benson's later style. Marie Danforth Page's "Tenement Mother" looked as well at Newport as it did at Philadelphia, as it must wherever it goes—perhaps the most popular picture of the year for its human quality as well as its good technique. New favorites in the world of art are as popular as débutantes in the world of society, and Beatrice Whitney with her "Jongleur" made many friends at Newport, as did Rosamond Smith with her "Heirlooms," and Alice Ruggles Sohler with her "Giovanna." William Cotton is one of the younger portrait painters forging rapidly to the front. He is a Newport man, and his portrait of Miss Dorothy King was one of the centers of interest in the exhibition. Not far away hung another portrait by Lazar Raditz. He calls it "A Type," but something in the picture says that it is the

face of one very near and dear to him, the laughing, kindly face of one who, if not the artist's mother, might easily be mistaken as such, as there is such an intimate knowledge of character shown in its portrayal.

Mr. Sergeant Kendall showed his "Venetian Brocade," already very well known, and a portrait of ex-President Taft. His work has for the Newport people an especial interest, as Mr. Kendall was the first president of the Art Association, and, until he took up his new duties at Yale University as Director of the School of Art, lived in Newport. Mr. John Elliott, who was Chairman of the Exhibition Committee, showed his pastel drawing, "Dante in Exile," a study for the picture in the collection of Queen Margaret of Italy, and a small picture of "Silver Birches" growing at the edge of a lake.

The Harrison S. Morris prize of one hundred dollars awarded to the best picture that was submitted to the jury, was awarded to Mr. Leslie P. Thompson for his "Girl in Profile." No invited picture and no picture by a member of the jury were eligible for this prize.

The first picture to be sold was Thomas Allen's "White and Gold," a golden autumn lane with white cattle wandering along a cowpath. This was one of the favorites in the Newport show.

AN INTERNATIONAL EXHIBITION

THIS year, for the first time, a group of the most important paintings shown in the Carnegie Institute's International Exhibition will be shown in the principal art museums in the United States before being returned to their owners. This notable circuit exhibition was selected and is sent out by the American Federation of Arts. It comprises forty-four paintings, twelve of which are by American artists, the remainder by distinguished artists of foreign countries. Aman-Jean is represented by his large,

important portrait group of his own family; Blanche by his impressive double portrait, entitled, "Anniversary"; there are small characteristic canvases by Henri Martin and the late Gaston Latouche. William Orpen's daring self portrait is among the more striking exhibits. Beatrice How's interesting portrait of a "Woman and Child" has been lent by its owner, Mrs. H. P. Whitney. "October: The River Course near Montreuil-sur-Mer," by S. J. Lamorna Birch, another honor winner, is also included. Max